LITTLE CHURCHES OF FRANCE

Their Origin; Their Characteristics; Their Periods

By ALBERT A. CHADWICK, B. Arch.

With One Hundred and Twenty-five Full-page Photogravure Plates

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Little Churches of France

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Little Churches of France

IN England the parish church fairly thrusts itself on the attention of the tourist—it is ubiquitous. In every village, every town and city it is to be found, nearly always beautiful, though slightly monotonous through lack of variation. Pleasing small churches are even numerous in London, the Christopher Wren steeple being probably the most dominant feature of the English capital. But in France the casual visitor will be struck by the apparent absence of little churches of any great interest.

There is a reason for this. If the American goes anywhere in France beyond Paris and the Riviera, it is to the larger towns, and there he finds either most beautiful churches of cathedral size, the ugly Jesuit baroque of the eighteenth century, or the hard, ornate churches of the nineteenth century, poor attempts at the mediaeval.

It must not be assumed from this that France has not her fair share of charming, small, parochial churches. They are there in large numbers and of a greater variety than in England, but they are difficult to find. The average Frenchman cannot tell you where to look for them; he will answer your query vaguely, "I do not know; perhaps in Burgundy." This is because they lie largely in the villages off the beaten tracks—and the French railroads and motor roads have a happy faculty of passing such villages by.

Hundreds of beautiful examples are to be found scattered all over the country, from the channel to the Mediterranean and from the Alps to the Pyrenees, but there are three small areas widely separated, where in nearly every village is a church that is a jewel of its kind. And, strangely enough, each of these districts represents a different period in ecclesiastical architecture.

One of them lies around Saintes and Pons north of Bordeaux, in a strip of country running from the Bay of Biscay to Angoulême. Here the Romanesque predominates —a Romanesque distinguished for the richness of its ornament and the variety of its design.

Another is in the Île de France—a broad belt running from the northwest to the east of Paris—where the churches run the gamut of the Gothic, from the first tentative ribbed vaults, through the glories of the thirteenth century and the decadent flamboyant, to the beginnings of the Renaissance.

Lastly is Brittany, a province whose churches, while not more beautiful than those of the rest of France, are yet more quaintly picturesque. Here, though they adhered largely to the Gothic spirit, Renaissance detail predominates.

By visiting these three sections a general idea of the churches of France may quickly be acquired, but such a study would be superficial, for not only were there the Romanesque, Gothic and Renaissance, but each of these had local variations. And anyone wishing a more exact knowledge of Gallic ecclesiastical architecture must go into many out-of-the-way parts of the country. There are several provinces, however, that need not be included in such a study, since they were only incorporated in France in comparatively late times. Alsace is Teuton in origin, and its churches German; the Pays Basques was, is, and always has been Basque; and the Haute Savoie and Riviera are Piedmontese.

Outside of these all France may roughly be divided into two parts by a line drawn through Troyes, Auxerre, Bourges, the valleys of the Cher and Loire, and down to the sea. North of that line lies the Gothic, and to the south of it the Romanesque. This is not entirely literal, but if we define the Gothic as "a sound skeleton on a sound base," "a just balance of thrust and counter-thrust," definitions applicable at least to France, it is essentially true. For, though in the south there are some examples of tolerable Gothic, most of the buildings supposedly of that style have in reality Romanesque bodies dressed in finery borrowed from the Île de France while in the north, such was the furore created by the Abbé Suger's Gothic church of St. Denis, that the larger part of the then existing Romanesque buildings were ruthlessly demolished to make way for edifices in the new style. Some churches escaped and have come down to us, but they are few indeed, in comparison with the Romanesque buildings of the south.

These two great divisions were again much divided, almost every province, in fact almost every valley, having local variations of its own. For it must be remembered that the means of communication in those old days were poor, roads being generally but mere tracks. As a rule, the mass of the people did not move far from their own firesides. The rivers, being the best highways and there being much movement up and down their length, the tendency was for each valley to become a more or less homogeneous community differing from that in the next valley. This is true to so great an extent that as you pass from the Tarn to the Lot, and from the Lot to the Dordogne —all branches of the Garonne and paralleling one another—each valley is as different from the preceding as though it were leagues away in some foreign land.

Nor was this all. France was far from being a united nation. It was a loose federation of small principalities, semi-independent, and each ruled by a local count or duke; not only this, but in many cases they were inhabited by people of different races. Thus the Île de France was strongly Frankish, while Normandy, immediately to the north, was Norwegian; Brittany in the northwest and Auvergne in the center were Celtic, while in Aquitaine and Languedoc was an admixture of many strains, Gallic, Goth, Saracen, Greek.

The difficulty of transportation had further consequences. The builder was almost

entirely limited to the materials in his immediate neighborhood, and these materials largely effected both the local variations and French churches as a whole.

The use of burnt clay was confined almost entirely to the roof, roofing tiles being found nearly everywhere, shingle tiles in the center and north, and semi-cylindrical tiles in the extreme south, but of bricks there were scarcely any. They were used in quantity only in the small area around Toulouse in the southwest, and in the equally small province of French Flanders in the northeast.

Outside of these small areas the prevailing material was stone—in Brittany, granite; in Auvergne, multicolored lavas; in parts of Burgundy, pink sandstone; but throughout a large part of the country a limestone so soft, when taken from the quarry, as to be easily workable with carpenters' tools. I have often seen workmen sawing up blocks of this stone as they would a tree trunk with big cross-cut saws.

The ease with which this stone could be cut accounts for a great deal of the richness and ornateness of many of the French churches. The mediaeval Frenchman was a sculptor by instinct; he saw form rather than line; he carved figures instead of painting pictures. And, since his material lent itself to this bent, he decorated his buildings with elaborately foliated and storied capitals, rich moldings, bas-reliefs, and statuary. This stone, moreover, was easily cut into square blocks and laid in regular courses. The Frenchman, however, whether he was building with the hard granite of Brittany or the soft stone of the Île de France, seldom used anything but coursed ashlar, the slovenly rubble so common in England being rarely found in France.

Such were the effects of locality and material; the form of its churches France owed to Rome. The early Christians, in building their first churches, merely reproduced the Roman Basilica. St. Paul's without the Walls at Rome is a typical example of these early buildings (Fig. 1). It consists of a large central vessel, or nave, on either side of which are two narrower aisles, (a) separated from the nave and each other by rows of columns supporting clerestory walls and the roof. At the eastern end, and of the same width as the nave, is a semicircular apse (c) and between it and the nave two transverse aisles. (t) This plan, with a few changes, became that of the western church. It suited their ritual and pleased their mystical fancies that sought symbols in all things, for in it they saw the Cross of Our Lord.

The same plan, elaborated and modified to care for structural and ritualistic changes, was, with few exceptions, that of the mediaeval days. In the typical Romanesque church (Fig. 2) the transverse aisles of St. Paul's were changed to *transepts* of the same width as the nave; and the side aisles were continued around the apse in a processional path, or *ambulatory*. Since relics famous for their curative powers of body or soul drew large crowds, who donated to the possessing church much money, each church of France strove to procure as many relics as possible. To care for these and to furnish more altars where mass might be said—for each of the numerous priests and ordained monks must say mass at least once a day—chapels were needed.

These were provided by placing one or more on the east side of each transept, as well as several radiating from the ambulatory. The Gothic builders merely elaborated on this plan. They suppressed the transept chapels, but added many others around the ambulatory to form an elaborate *chevet*, and often lateral *chapels* between the buttresses down both sides of the nave. Perhaps the plan of Amiens is the ultimate expression of the Gothic (Fig. 3).

These were the typical plans, but there were a myriad variations, according to the size of the church and locality. There might be one, two, or three aisles on each side, or none at all as in many southern churches. In small churches there was most often no ambulatory, and in many of the little churches of the Île de France the circular apse was not used, a square east end taking its place. Often there were no transepts even in such large churches as the cathedrals of Bourges and Albi. These variations in plan account for much of the charm of the French church, for nearly every one is different.

Though the mediaeval plan was merely an elaboration of that of the earlier churches, the fabric erected on that plan assumed an entirely new and national character. Up to the end of the tenth century the churches of eastern Europe were largely variations of the same theme. In Germany, in the Saxon towers of England, and in the little churches of the High Pyrenees (PL. XIV, XV, XVI, XVII) is to be found a strong resemblance. In all their belfries are groups of narrow arched openings, their arches springing from the wall at the side and supported in the center by mid-wallshafts—slim columns set in the middle of the wall, their cushion caps projecting sufficiently to catch the arch above. They used the arch, but merely to span door and window openings; because of the smallness of its voussoirs the arch presented fewer engineering difficulties than would heavy lintels, but their roofs were invariably of timber.

In those roofs lay destruction; it is incredible how often they were struck by lightning and the building destroyed. Nearly every church in France has suffered thus one or more times.

The old monks, the architects of the new France, that was just emerging at the end of the tenth century from the welter of the Dark Ages, saw in the arch something more than a lintel; they visualized a stone ceiling that would protect their churches from fire. But the minute they threw a heavy arched vault across their nave they found a whole new series of problems confronting them, for, as the Arabs say, "an arch never sleeps." And out of the solution of these problems grew a new national architecture. Where the old buildings had been inanimate, lifeless walls and columns, upholding the dead weight of the roof, these new structures were living, vibrant. In spite of their ponderous vaults they grew in lightness and airiness, till in the thirteenth century they lost all sense of being earth bound and fairly soared.

This derivation of French mediaeval architecture must always be remembered—buttress systems, pier sections, (8) fenestration—all have their place in a study of

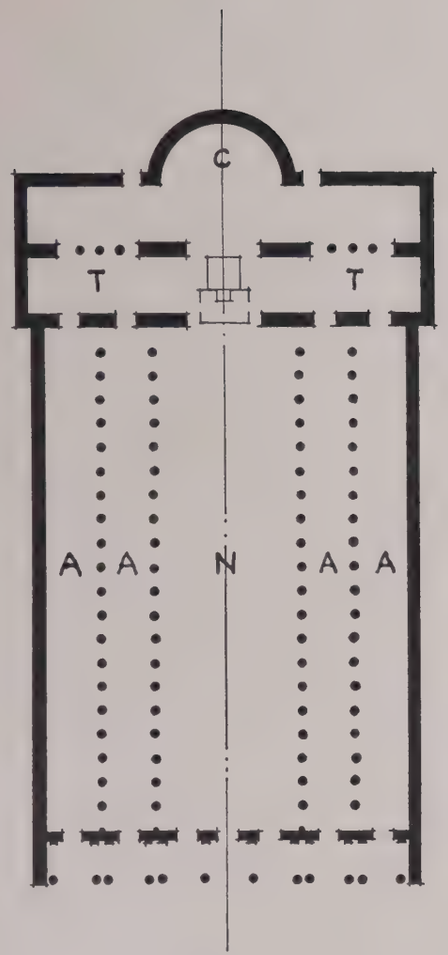


Fig. 1
Early Christian Basilica
St. Paul's-Without-the-Walls-Rome
5th Century

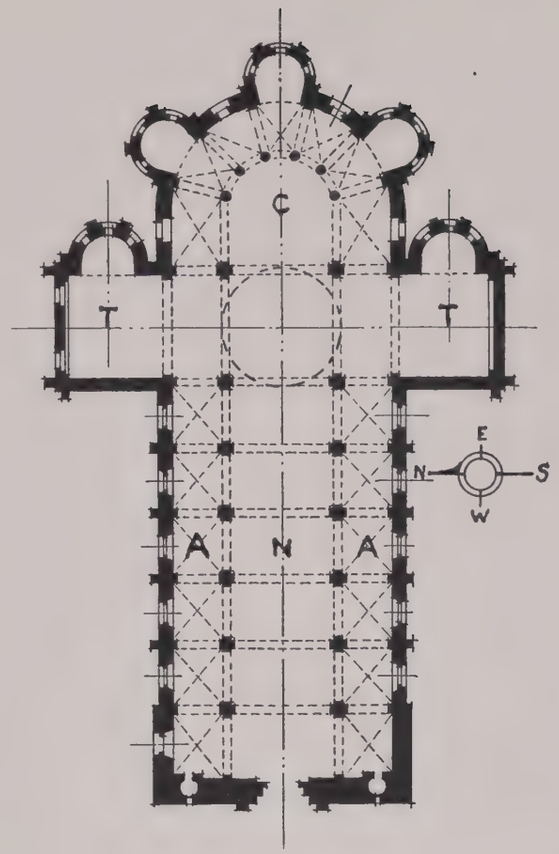


Fig. 2
Typical French Romanesque Plan
11th and 12th Centuries

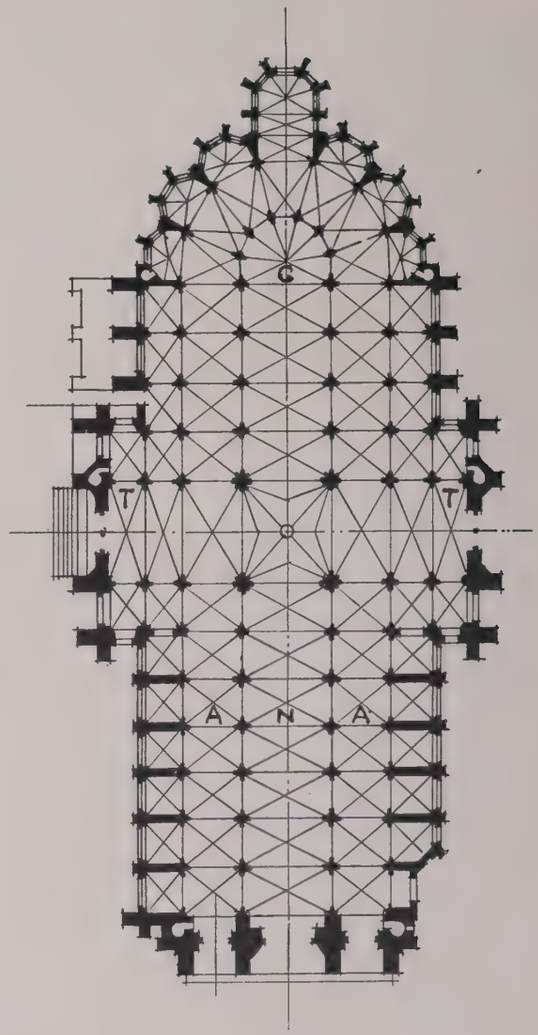


Fig. 3
Amiens Cathedral
Apogee of the Gothic
13th Century

EVOLUTION OF THE MEDIAEVAL PLAN

that great epoch. But first it is necessary to *"cherchez la voûte"*; for the French church is essentially a vaulted structure; the tiny chapel, the parochial church and the great cathedral all have their stone ceilings. Brittany is almost the only province where this is not true, and the bulk of their churches were built in the sixteenth century when the mediaeval was disappearing, but even there the more important buildings are vaulted.

It must not be imagined that the perfect vaulting system came immediately into existence. The first attempts were clumsy and hesitant. The work was largely in the hands of the Cluniac monks, and they had to master the arts of architecture, engineering, and sculpture, as well as many crafts. Their school was hard experience and numerous were the experiments and failures. The whole of the eleventh and twelfth centuries were spent in the search for, and development of, the vaulting system, that would be stable and would yet admit of adequate windows.

As was but natural, the earliest vault used was the simplest, the *cradle* or *barrel* vault (Fig. 4), a simple arch indefinitely prolonged. It exerted an outward thrust at the top of the walls throughout their entire length, necessitating great thickness and allowing only the smallest of window openings. This was the vault most commonly employed to span the nave in Romanesque days; various expedients were used to reinforce the building and to counterbutt the vault thrust. At each set of piers a reinforcing arch or *transverse rib* was thrown across the nave. Its value was doubtful; the extra weight added to, rather than diminished, the thrust. To further strengthen the building, buttresses were added to the walls at the piers. In the early days, these were seldom heavy, often being little more than pilaster strips.

In the south central part of the country a form nearly as elementary as the cradle vault—the cupola, or *dome*—was used to some extent. It probably owed its origin nearly equally to Saracenic Spain and Byzantium (Constantinople). The nave, transepts, crossing, and choir were divided into square bays, each covered by a dome. Sometimes, as at Le Puy, the transition from the square to the round was accomplished by the Saracenic *squinch,* a small, arched conical vault built across the corners of the bays, changing the square into an octagon on which the circle of the dome was superimposed (Fig. 5). Again the Byzantium *pendentive* was employed (Fig. 6)—the segment of a dome built into the corner of the bay, transforming it into a circle. Usually these domes were hidden by the roof, which was constructed immediately upon them without the interposition of timbering, but in a few cases, as in St.-Front at Périgueux, the domes were left exposed.

Until the middle of the twelfth century these were the common methods employed in covering the nave, but over the aisle was used the groined vault. This was composed of two intersecting cradle vaults of the same height (Fig. 7). Where these cut each other, two arches were formed running between the diagonally opposite piers, and intersecting each other in the middle of the bay. The entire weight was

carried along these arches to the piers, where it was converted into a downward load and a thrust outward along a line perpendicular to the pier; not an ounce of either weight or thrust was exerted on the walls.

In the Romanesque churches the semicircular arch was commonly used, and since two semicircular arches to be the same height must be the same width, it followed that with them the groined vaults must be built on square bays. When used over as wide a space as the nave, the weight and thrust concentrated at the piers would have been tremendous—more than the old monks knew how to cope with. The use of such vaults was, therefore, confined largely to the low and narrow aisles. There were, however, a few exceptions, *Vézelay* chief among them. By greatly flattening the transverse arches and stilting the wall arches, the vaulting bay was reduced to a fairly narrow oblong, but even then the buildings were none too stable.

During the first part of the twelfth century three new factors appeared—the pointed arch, the vault rib, and the flying buttress. These made possible the perfect vaulting system. The pointed arch is too often considered a purely Gothic detail, because it was the only one employed in that style, while in the Romanesque, the semicircular arch was so common as to be one of its distinguishing features. However, the pointed arch was in use as early as the eleventh century. The savants are still disputing as to its origin, but that is of as small importance as the derivation of a word used in a great oration. The effect of the word employed is the thing that counts, and so with the pointed arch. At first it was an arch among other arches, an arch of interesting form but different in no other respect. Then Abbé Suger of St.-Denis saw its possibilities; that because of its shape, its thrust was much less than that of the semicircular arch. And since two pointed arches of different widths might still be the same height, they made possible the vaulting of bays of any shape. At the same time he saw the value of the vaulting rib.

The origin of this latter is as much disputed as that of the pointed arch—some give the honor to Lombardy; others claim it for the abbey church of Morienval in the Île de France. The Frank, however, was the first to use it intelligently. There seems an equal haziness as to its real value. Many writers give the impression that the vaulting rib made possible the concentration of loads, but this is erroneous; the weight of the groined vaults of *Vézelay* is as surely transferred to the piers as that of the ribbed vaults of Amiens. It was increased ease of construction, the possibility of a much lighter vaulting shell, a greater flexibility, that constituted the value of the vaulting rib.

It was in 1145 that the Abbé Suger consecrated his church of St.-Denis near Paris, the first Gothic building, and many bishops, curious to see this much-heralded marvel, crowded to the dedication. They took home with them the ambition to outdo the great abbé, and in the next fifty years the cathedrals of Laon, Soissons, Senlis, Meaux,

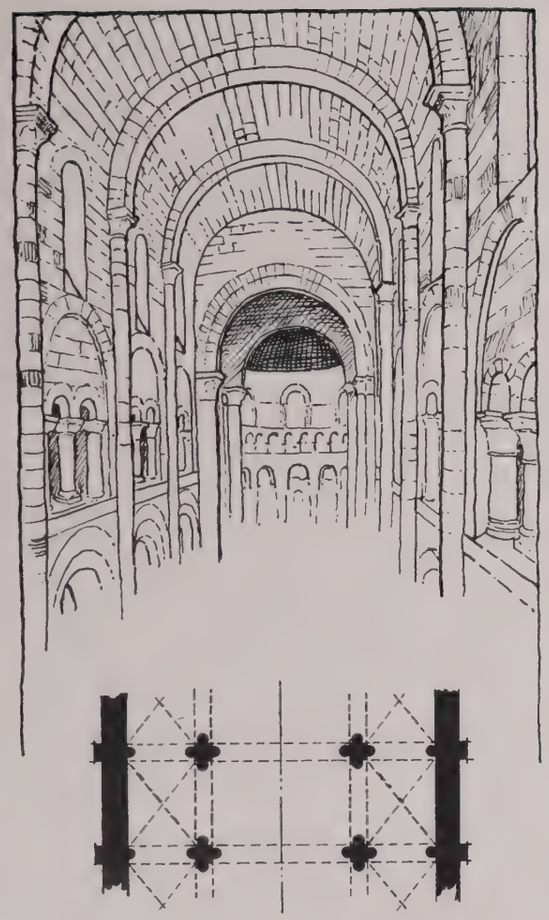


Fig. 4
Barrel Vault. Saint-Etienne
at Nevers

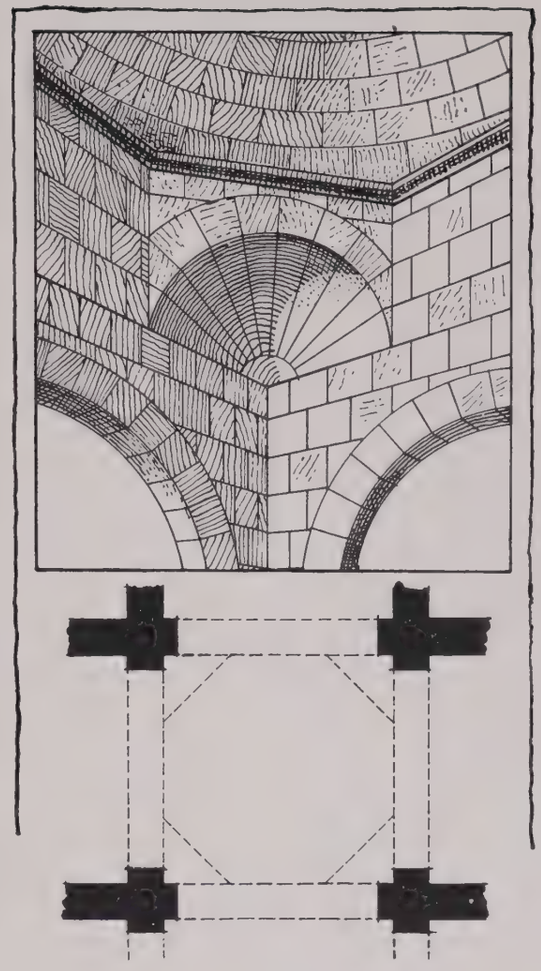


Fig. 5
Squinch

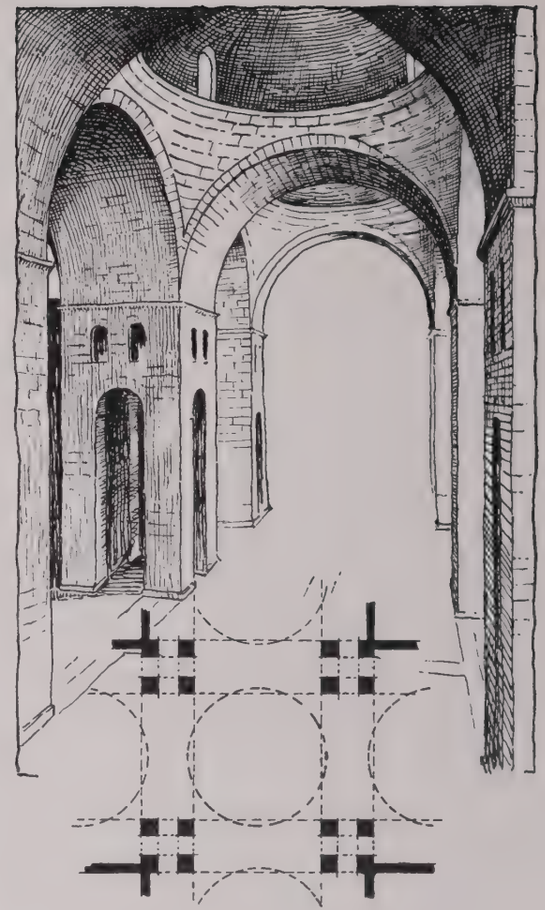


Fig. 6
Dome on Pendentives
St.-Front—Périgueux

Sens, Paris, Mantes, and Chartres were completed or nearly completed, and within one hundred and fifty years *80* cathedrals, *500* churches of cathedral size, and village churches without number had been built. No other such epidemic of church-building has ever struck the world.

Strangely enough, in the first transitional days, instead of carrying on the vaulting of Vézelay to perfection by the addition of pointed arches and ribs, a new and clumsy expedient was tried, the *sexpartite* vault (Fig. 8). On a square vaulting bay were built the transverse ribs, "a," and the diagonal ribs, "b," carrying the bulk of the weight to the main piers, "x." Through the middle of this bay was thrown a secondary transverse rib, "c," transferring a very small part of the load to the piers, "y," and dividing the wall into two bays spanned by the wall arches, "d." Thus the vaulting bay was divided into six compartments. The small compartments at "n" were of necessity much warped; moreover, the inequality of the loads at "x" and "y" created a difficulty. The architects were always uncertain whether to secure unity by making the main and secondary piers of the same size, despite the great difference of their loading, as at Paris, or to be logical and make them different, as at Sens.

These sexpartite vaults were used over the naves of all the transitional cathedrals built during the last half of the twelfth century, and even at Bourges, which was not started till the thirteenth century. But in 1194 came a great catastrophe that revolutionized building. The new cathedral of Chartres burned; nothing was left but the great southwest tower, the western front, and the lower part of the northwest tower. Immediately a new building was begun on the ashes of the old. Its nave was divided into bays, whose wall arches were about half the width of the transverse arches. These bays were covered by a simple vault divided into four compartments by the two diagonal ribs. This *fourpartite vault* entirely satisfied both the aesthetic sense of the French and their logical bent. From that time forward the only changes were a refinement of proportions and rib profiles, and a lightening of the vaulting shell. It is true that there are to be found some more elaborately ribbed vaults, but these are very few in number and belong to the decadent sixteenth century. There is no vault in France which compares in over-elaboration and over-ornateness with the vaults of England.

At the same time that the sexpartite vault was being used in the Île de France, the Angevins were covering their churches with an invention of their own—an *eightpartite* vault whose crown was much higher than the tops of the transverse and wall arches. It was a hybrid, partaking somewhat of the character of both the groined vault and the dome. It gave rise to the so-called Angevin Gothic, but it was short-lived and its use was limited to the small territory lying around Angers.

Such was the growth of the vault, but the third element, the flying buttress, was as necessary as pointed arches or vaulting ribs to the perfection of the French mediaeval church. In England, where they aspired to no dizzy heights, the flying buttress is a

rarity. But without it none of the great churches of France would have been possible, and many even of the small churches are dependent on it.

At the very beginning the French had felt the necessity of bolstering up their main vaults, and many means were tried. At St.-Front of Périgueux, were the great piers serving both as supports and buttresses. At Tournus each bay was covered by a transverse cradle vault, the thrust of each neutralizing that of the other. At Notre-Dame-la-Grande at Poitiers and other churches, the aisles were run up till their vaults shouldered that of the nave. But it was in the Auvergnese churches that there appeared the embryo of the final solution. In that province galleries, or *tribunes,* were built over the aisles, covered with half-cradle vaults (Fig. 11), making a perfect balance of thrust and counter-thrust, but efficiently blocking all opportunity of sufficient light. At the same time that the Gothic builder concentrated his loads and thrusts at the piers, he perfected the buttressing system by suppressing this semicircle vault between the piers, leaving only a light arch spanning the aisle, transferring the thrust to a heavy buttress at the aisle's outer face, and through it to the ground. Thus was produced the flying buttress, and the self-sufficient skeleton of the Gothic was complete. The great arched vaulting ribs, piers, and buttresses would stand without the aid of wall or vaulting shell.

What this meant to the fenestration of the building was not grasped for half a century. When heavy walls were necessary to the stability of the building, it was natural that windows should be small, and in the Romanesque churches are usually found single, narrow, arched openings, though groups of two and three windows also occur. In the fifty years of the transition, the same narrow openings were largely employed, only they were spanned by pointed arches. In England, where the arches were very sharp, these windows were dubbed *lancets* and this term has also been applied to the windows of the early French Gothic, even though, as in the three west lancets at Chartres, the arches were often so little pointed that it is difficult to distinguish them from the semicircular, (see Pls. XL-LXI).

Sometimes these lancets were grouped in pairs separated by only a heavy mullion. Later this group of lancets was inclosed within a larger arch, the space over them being pierced in some geometrical design such as a quatrefoil or trefoil. Thus was *tracery* born, this earliest form of it being known as pierced, or plate, tracery.

So matters stood when Chartres was rebuilt. The architect of this great work not only mastered the vault, but he saw that his walls were mere curtains to keep out the weather, and in no way necessary to the construction. Daring much, he replaced the useless masonary by a screen of jeweled glass. Within the wall arch of his vault he inclosed a great pierced octrafoil, and under this, taking all the space from pier to pier, he placed two large lancets separated by a not too heavy mullion. Thus, as with the vault, the problem was solved, and again it only remained to perfect detail and proportion. But even in the marvelous clerestories of Amiens and Troyes, in spite

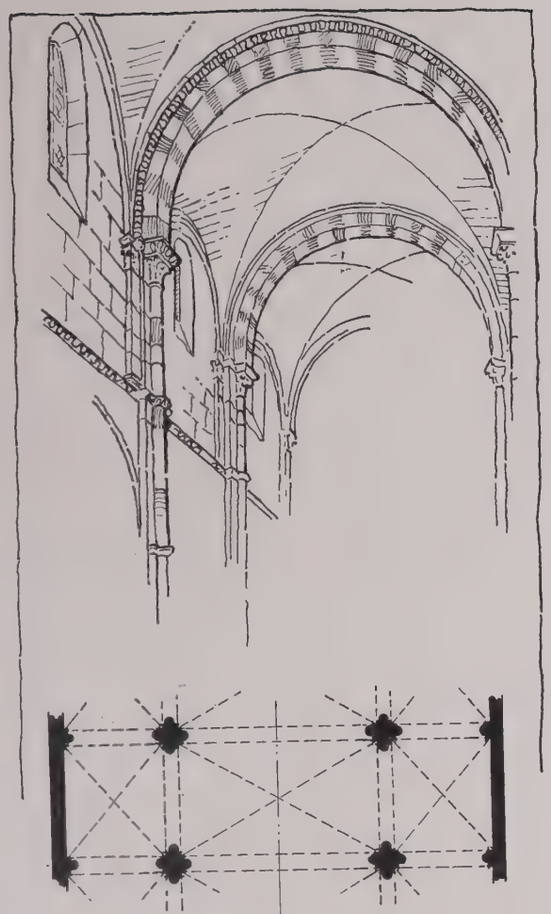


Fig. 7
Groined Vault. Vézelay

Fig. 8
Sexpartite Vault. Notre-Dame-de-Paris

Fig. 9
Fourpartite Vault. Amiens

of all their airiness and elegance, no more beauty was attained than in the clerestory of Chartres.

Then the finished Gothic almost sprang into being. Chartres was the magic drop that, falling into the nebulous solution of the Transition, caused the perfect crystal of the Gothic to form nearly instantaneously. Grouped lancets, heavy mullions, and plate tracery became things of the past, their place being taken by great windows extending from pier to pier. To make glazing possible, these tremendous openings were divided into two or more parts by slender mullions, running up into pointed arches, and above, in the head of the window, molded tracery.

At first this tracery was very simple, often no more than a big stone ring. Then cusps were added in ring and arches (Pl. XLIX), and later more ornate forms—trefoils, quatrefoils, cinquefoils; mullion and tracery had ceased to be mere supports for the glorious glass, and had become as much a part of the decorative scheme as the glass itself.

The thirteenth century, which was characterized by a continuous effort to make the whole structure more ethereal, saw a steady enlargement of windows and lightening of the tracery, till the Sainte-Chapelle, built towards the end of the century, seems constructed of luminous glowing, vibrant colors, bound together by the most delicate of stonework. But with it all the architects did not allow their ingenuity to overcome their good taste. They used geometric forms and were guilty of no overelaboration.

With the fourteenth century came the disastrous wars with England, and disorganized, devastated France had neither the resources nor the will to build churches. For over a century there was scarcely a church of any size built, and even work under way was stopped short. But England, riding on the crest of a wave of prosperity, was building mightily.

The English had been much slower than the French in the development of their architecture. At the period when the French Gothic had reached its full development, narrow lancet windows and primitive forms were still the rule in England. Salisbury, the early English cathedral with its lancets and austere molded pier caps, was building at the same time as Amiens, the cathedral that stands at the very apogee of the Gothic art in construction, fenestration, and ornamentation. But toward the end of the thirteenth century the Early English work suddenly ceased and the "*decorated period*" began.

There seems to have been but scant transition between the two periods. Traceried windows, as elaborate as or even more elaborate than those of France, appeared almost overnight. Since they were similar to those of France, it seems highly probable that they were inspired by the windows of that country. They were composed of geometric figures, as in France, and the mullions bore on their faces the same attenu-

ated colonnettes from whose capitals sprang the more elaborately molded work of the window head.

If this *geometric decorative* was inspired by France, the English developed it into a *flowing decorative* entirely their own. The *colonnettes* gave place to molded mullions whose lines were continuous with those of the tracery above, without the interposition of any capitals. At the same time the stiff geometric figures were replaced by freer, more elaborate, flowing curves.

Undoubtedly the last phase of the French Gothic was inspired by this English *flowing decorative,* and because of the flamelike sinuous curves of its tracery, it was called *flamboyant,* but its detail was almost identical with that of the late English *decorative.*

The word "flamboyant" might well apply to the whole period, for after Joan of Arc had shown in 1429 that the English could be beaten, all France flamed into a new and national life; châteaux and churches were built and the conquest of Italy was even attempted. From the Italian wars came the Renaissance of the sixteenth century, but flamboyant churches continued to be built till much later.

At the same time that the windows were developing from the simple arched opening to the marvelous elaboration of flowing stone and painted glass of the sixteenth century, the form of the piers was passing through as great a metamorphosis.

The Frenchman always felt the need of visible supports for all loads—he must see that the weight was carried down to the ground. He was not satisfied, as was the Englishman, to build a corbel out of the wall, to catch an arch, but insisted on a shaft or pilaster running between it and the floor. The result was a compound pier.

Commonly in Romanesque churches these assumed the form of a square mass of masonry to carry the walls, and on its faces round shafts or flat pilasters, two to carry the transverse arches of the vaults and two to take the aisle arches. There were exceptions to this rule. At Tournus are simple cylindrical piers of great height whose caps support the vaulting shafts; at Notre-Dame-la-Grande at Poitiers the piers are formed of four circular shafts making a quatrefoil in section; but such variations are not numerous.

Strange to say, in the transitional period this entirely logical form of pier was discarded for one as unreasoned as the sexpartite vault of the same period. Great cylindrical piers usually separated nave and aisles, and from their caps rose the shafts that took the vaulting ribs (Fig. 8).

This form of pier did not last long, and the thirteenth century returned to the principle, if not the form, of the Romanesque piers. Great round columns were built, around which were grouped four circular shafts, one to take the ribs of the main vault, one for those of the aisle vaults, and the other two to support the aisle arches. At first these shafts were free of pier and walls, only bound in at long intervals by binding stones, but later they were engaged to the masonry.

This form of pier remained in use until the end of the century. But as it was natural to continue the moldings of the tracery down into the mullion, so it was natural to continue each vaulting rib to the floor by its own shaft. So we find the four simple shafts giving way to a multiplicity of small colonnettes—one for each rib. The piers became more and more elaborate, until not only each rib was carried down, but nearly each molding.

But in flamboyant days, in spite of the tendency to over-elaboration of detail, the form of the piers became simple again. Cylindrical or other plain sections were employed, and the vaulting ribs died out against the face of the pier, instead of being carried to the floor by innumerable small shafts.

There is one other feature of the interior that came to be almost as characteristic of the mediaeval church as the vaults themselves—the passage in the thickness of the wall immediately below the clerestory, that is separated from the nave by an open arcade. This is called a *triforium*. In England this term is applied to the large galleries under the aisle roofs, but in France a gallery of this type is known as a *tribune*.

Such a tribune we have seen in the Auvergnese churches, and in the transitional Gothic churches their use was almost universal. Most of the Romanesque churches were quite casual as to this feature. Many had neither tribune nor *triforium;* in others, as in Le Mans and Cluny, a blind arcade was used, while at Mont St.-Michel the true *triforium* appears.

But with 1200 uncertainty vanished. The *triforium* came into general use. In many small churches it does not appear, but the builders of the small churches felt at liberty to suppress features deemed essential in the greater structures.

The change from the transitional tribune to the *triforium* came so suddenly that in several of the cathedrals the construction of the building had progressed so far that, while the builders did not wish to alter the design as a whole, yet they wanted to follow the new fashion, and so the tribunes were simply left out, with interesting results.

In the nave of Rouen and the choir of Meaux are still to be seen the arches that were to have supported the gallery. To the uninitiated these arches—inserted apparently without reason—seem the height of absurdity, but to the initiated they show how far the work had advanced before the change was made. In the nave of Meaux the aisles go up to the height originally intended for aisle and tribune, making it extremely light and graceful. The effect is even more beautiful at Bourges, where aisle and nave are far higher. The piers rise up and up, until arches and ribs spring from an incredible height, and the vaulting seems scarcely lower than the sky; this, even though the vaults of Bourges are no higher than those of Chartres.

The triforium developed much as the windows did. It was in the beginning a separate feature occurring behind the high shed roof of the aisles. Its openings were grouped in twos or threes under larger arches. But in the continual striving

for greater glass area the *triforium* was pressed into service. The mullions of the clerestory windows were continued down to form its columns, the aisle roofs were pitched both ways so that the triforium walls could be pierced and glazed, and the triforium itself became the double-traceried, lower part of the clerestory windows. This final development in all its glory is to be seen at Beauvais, at Troyes, and in the transepts of Le Mans.

It has been necessary to discuss at length the development of the interior of the French church, for, contrary to the custom of the Greeks, who spent all their effort on the wonderful colonnaded exteriors of their temples, the French builders constructed their entire edifice around its interior. But as the Frenchman elaborately decorated his tools, his armor, or whatever he possessed, so he ornamented the exteriors of his churches. This ornament was not merely stuck on as in many Greek buildings, nor was it a mask to hide the real construction, as in so much of the Renaissance; it was an intrinsic part of the whole fabric, necesary to its completion. It often not only served to decorate the actual structural members, but served a structural purpose. Thus the pinnacles, atop the flying buttresses, add their weight toward greater stability, and the grinning gargoyles throw the water away from the building.

Mediaeval ornament can be traced to many sources. The Frenchman of the Middle Ages borrowed right and left everything that pleased his fancy, whether it were from the buildings left by the Romans, from a carpet of Persia, silks of China, ivories of India, Byzantine medals and pictures, or from the Saracen palaces and mosques in Spain. Undoubtedly he was debtor to Rome for the foundation of his inspiration; the Greek fret, egg and dart and acanthus leaf, occur over and over again. In fact, it is readily seen that the ancestry of many of the Gothic capitals is none other than the Corinthian. Sometimes, even, as in the interior of St.-Lazare at Autun, the south porch of the Church of Thor (Pl. XII), and the porch of Notre-Dame-des-Doms at Avignon, there is an evident effort to reproduce the Roman, with a result scarcely further from the reality than many of our own attempts to reproduce the Gothic.

However, while the new art was based on Rome, it utilized motives from all the sources we have noted, and others. There are to be found the sacred fire of Persia, elephants of India, the dragon of China, the deeply lobed arches of Cordova and Toledo (perhaps even the pointed arch came from the Saracen), and the interwoven ornament of Scandinavia. There is one thing to be noted: as the architecture of France developed, these various motives became more and more assimilated and nationalized, till in the thirteenth century they had become truly French. At the same time, especially in the Gothic days, there was a growing tendency to go to native plants and life for motives. The ivy, the oak, the vine, and many others appeared, sometimes in almost naturalistic form, but always conventionalized sufficiently to harmonize with the

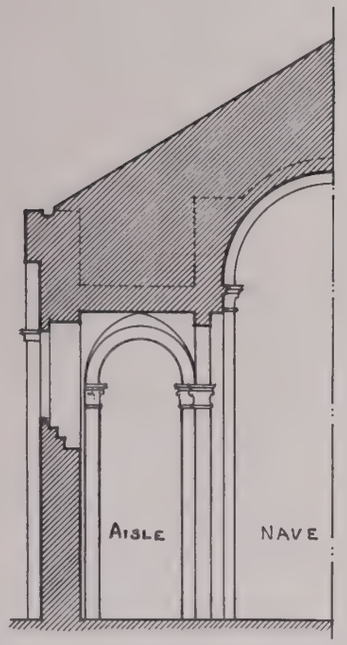


Fig. 10
Notre-Dame-la-Grande
Poitiers
Romanesque

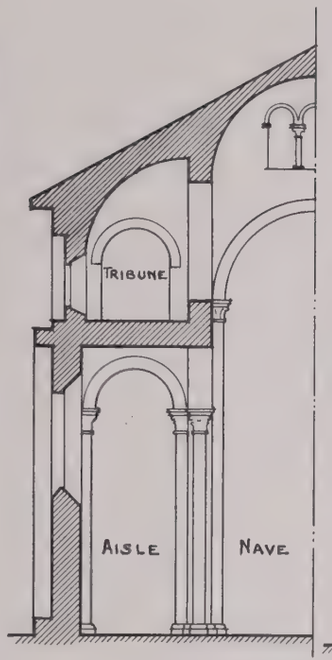


Fig. 11
Notre-Dame-du-Port
Clermont-Ferrand
Auvergne
Romanesque

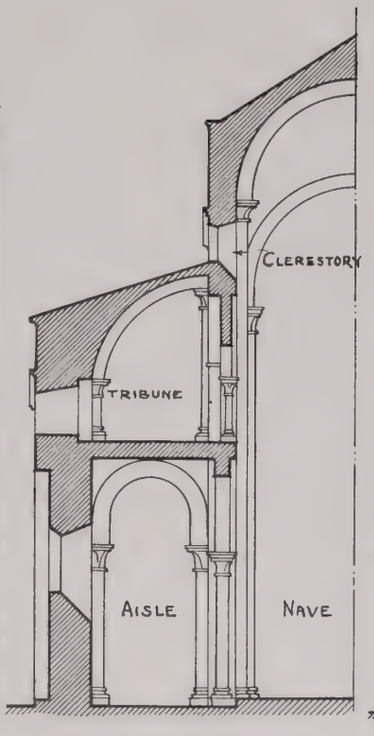


Fig. 12
Saint-Etienne
Nevers
Romanesque

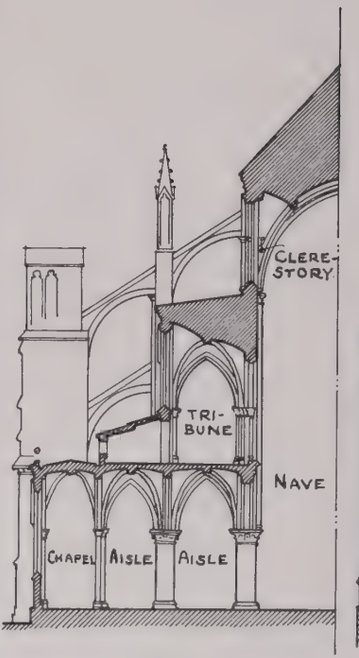


Fig. 13
Notre-Dame
Paris
12th Century Transitional
Gothic

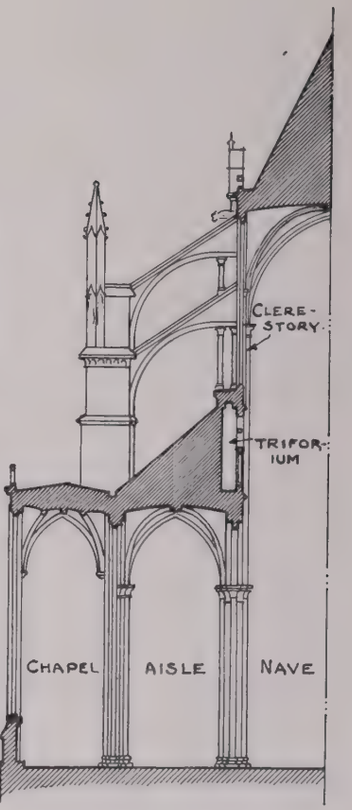


Fig. 14
Notre-Dame
Amiens
13th Century Gothic

architecture. Wherever the inspiration was from pictures, fabrics, or medals, the Frenchman translated them into sculpture, either in relief or in the round.

A great deal—perhaps it would be better to say the bulk—of their sculpture served a purpose beyond mere ornamentation or idle fantasy. Few people in those days could read, therefore the builders carved statues of prophets, saints, great men and great women, and bas-reliefs depicting stories from the Bible, the lives of saints, representations of the vices and virtues, or whatever they wished to teach the people. Even the most illiterate could decipher these scriptures in stone. The stories were carved on the column capitals of nave and cloister, and on the screens between the choir and ambulatory. But the favorite place was the jambs and tympanums of the portals, where the people went in and out and could not but see.

These elaborately ornamented portals were perhaps the most important feature of the exterior, though the *clocher,* or bell tower might dispute this claim to pre-eminence. In early days there was but the one opening to each portal, but later this was divided into two by a stone pier, or *trummeau.* On the face of the *trummeau* was customarily placed the statue of the personage to whom the doorway was dedicated. Thus the central doorway, or *Royal Portal* of the cathedrals was dedicated to Christ and bears His statue. The doorway to His right belonged to His mother, while that to the south showed the statue of the church's patron saint, when this was other than the Virgin.

As for the doors themselves, save in a few instances, they are utterly unworthy of the buildings they serve. They are more like great barn doors than those of the house of God.

The *clocher* which ran the portals such a close second was necessarily important. Its bells served many purposes. They called the people to worship; they told the time of day; they rang the alarm in case of danger; and many of them had distinct personalities for the people and occupied a place in their affections. Moreover, this tower, standing up above the houses and above the trees, served as a landmark for travelers, as a sign of sanctuary for the hunted.

The traditional position for the clocher was over the crossing, and in the Romanesque days a tower usually, though not always, occupied this position. In the larger churches there might be other towers. The abbey church at Cluny had two towers at the west and a tower over each transept, as well as the great central tower.

The great Gothic cathedrals had naves so wide that the weight of a tower large enough to span them would have been too much for crossing piers unless they were made clumsily large. A few of the cathedrals, however, had central towers—all those of Normandy, the cathedral of Laon, and Beauvais once had a very famous one, but it fell a few years after its erection. In other of the cathedrals a slim metal-covered wooden *flêche*, or spire, takes the place of the great tower. In all the important churches, whether there was a central tower or not, two towers were always

planned for the western end, though in several instances only one of them was ever finished.

As for the smaller churches, they followed their own sweet will. In many, perhaps in the majority, the tower is over the crossing. But it also occurs squarely in front of the nave, at one side of the front, in a corner of the transept, and once we found it over the choir.

Its form was as catholic as its position. It might be square, octagon, or square at the base and octagon at the top; it might be as huge as some castle keep or as slender as a minaret; and its termination might be a pierced stone spire, or flêche, a pyramidal slate roof, a saddle-shaped roof, or it might be cut off square, with no visible roof at all. But whatever their form, whatever their termination, the church towers of France are nearly always beautiful, and often extremely picturesque.

All this description of the birth and growth of French ecclesiastical architecture may seem to have small relation to the little churches of France, it deals so largely with cathedrals. But, where the English cathedral is often nothing but a glorified parish church, the little church of France is a cathedral in miniature. All that applies to the great edifices is applicable in a lesser degree to the small. In fact, all the features that make up the glory of Chartres had their inception in the villages of the Île de France.

Yet it is to be noted that, while each cathedral differs so greatly from every other as to cause wonder that so much variety could be achieved with the use of the same forms, still there was a set plan from which there were few variations—two towers in front, a nave and aisles meeting the transepts at the crossing, choir and apse encircled by the ambulatory and its radiating chapels. The little churches were not so; they were not stereotyped. An altar for the saying of the service they must have, but anything else might be added or left off at will. There might be two naves and two altars, or a crescent-shaped nave, as at St.-Michel of Le Puy-en-Velay. The tower might occur anywhere or not at all, or might be multiplied at the will of the builder. So with aisles, chapels, transepts. The result is infinite variety.

Moreover, where in the cathedrals, even though they were two or three hundred years a-building, a certain unity was maintained in spite of variety of style or detail, in the little churches each age built to suit itself, without regard to what went before. Over and over again, Romanesque, Gothic, Renaissance, and Jesuit are found side by side, with no effort having been made to harmonize them. Therefore, the little churches are even a richer field, in the study of the mediaeval, than the large. In them are to be found—the round arch becoming pointed, then round again—windows as simple lancets, with plate tracery, molded tracery, and all the vagaries of the flamboyant—vaults, cradle, domed, pyramidal, Angevin, groined, sexpartite, eightpartite, fourpartite, triangular, umbrella-shaped, and elaborately ribbed. In the

little churches are to be found the experiments that were adopted or discarded by the cathedral-builders. Therefore, no one can truly comprehend the mediaeval architecture until he has gone over the width and breadth of the land studying the small church.

Of the work between 1550 (roughly) and the present day there is little to say, if we disregard Brittany. The Renaissance never achieved a worthy ecclesiastical expression in France. There was no longer the spiritual urge, the requisite faith, nor the artistic taste. No more were the master masons, the image-makers, and the other artisans who had inherited and added to, generation after generation, the art traditions of the country. Instead, architecture was concentrated in the hands of a few men, architects, who were proud of their erudition and their cleverness. They were superficial, scornful of all things French, seeing no good except in the Italian baroque. These men made the designs and dictated the detail. The result was, on the one hand, such churches as St.-Eustache of Paris, where wholely inappropriate baroque detail was plastered on a Gothic framework; on the other were produced the so-called "Jesuit" churches, wholly baroque, ugly, heavy, uninspired and uninspiring.

As for the nineteenth century, it had its Byzantine revivals, as exemplified by des Augustins, La Trinité, and Sacre Coeur of Paris; its classic revival, its Gothic revival, hard and wiry; and much that was simply vulgar.

Unfortunately, most of the fittings of the churches belong to the last century and a half. There are garishly painted plaster saints from the Quartier St.-Sulpice —Ste.-Thérèse, all pink and white and inane; Our Lady of Lourdes with a real grotto; St.-Antoine; and Ste. Jeanne d'Arc. Paper flowers desecrate the altars; white-marble motive tablets, thanking St. Joseph for his help in school examinations, deface the walls; myriads of guttering votive candles drip wax over dirty tin stands. Pews are unknown; instead are low chairs, at times seats, again turned around with a great clatter to serve as *prie-dieux*. It is depressing; and it is necessary to be blind to all this tawdry vulgarity in order to see the beauty of the building it defaces.

Nor is there much good glass left in the smaller churches. Once in awhile, however, a sixteenth-century window is to be found, with a tree of Jesse or the story of some local worthy. The churches of Troyes and Provins are especially rich in such glass. Of the precious thirteenth-century glass little is to be found outside the great cathedrals, and even there comparatively few windows have survived.

The churches of Brittany deserve a word for themselves. That province has been one of the slowest of them all to adopt new habits and styles. Its inhabitants are to this day intensely devout and at the same time given to superstition, mixing old Druidical beliefs and customs with their Christianity, having many local saints not all of whom have been canonized at Rome. With all their mysticism they are

an intensely practical people, demanding of their saints material benefits in return for honors accorded. Each of their saints has, therefore, his own peculiar virtue, and the people go to his church in search of that particular help. Thus St.-Corneille at Carnac and St.-Herbot near Huelgoat are the patrons of horned beasts, and each year the herds are driven to their churches in search of their blessing.

Brittany did not definitely become a part of France until the beginning of the sixteenth century, and the majority of her small churches were built after that date. The result is that, while there is a great deal of Gothic, and once in a while a Romanesque church, the bulk of the buildings show the influence of the Renaissance that was gaining such headway in the rest of France at that time. But this influence only appeared in the detail that clothed the Gothic framework; and even this detail was sufficiently Gothicized not to be out of harmony with its surroundings.

The material used was a dark, hard granite. This was squared, roughly faced, and laid in regular courses with rather large joints. The darkness of the granite and the whiteness of the mortar make these joints fairly prominent.

Because of the hardness of the stone and the inexpertness of the workmen, the detail is apt to be a trifle clumsy, though it never lacked effectiveness. Never was it as elaborate as in the rest of France, save in the *calvaires*.

The *calvaire*, together with the church building and *ossuary* (a small burial chapel), formed the church group common to the Breton village. The *calvaire* was often nothing but a simple granite crucifix with a figure or two, the Virgin and the Magdalene, added on brackets at its base. But in the sixteenth century some of the *calvaires* became very elaborate. Their bases were as much as fifteen feet each way and were adorned with bas-reliefs. On the tops of the bases were pictured forth, in many little granite figures, the various scenes from the Passion and Crucifixion of Christ.

The churches themselves are low, with steep-pitched, high roofs. So low are they that the windows run up into dormers. They are seldom vaulted, the timber ceilings being carried on the rows of stone arches separating aisles and nave. The nave ceiling usually takes the form of a pointed, ribbed, wooden, cradle vault. The most outstanding feature of the church, however, is the tower, *clocher de jour* (belfry of the day), so called because the sky peeps through its open arches. This *clocher de jour* usually grows immediately out of the gable, a slim, square, little tower, often flanked by pinnacles or turrets and terminating in a stone spire. It is unusually light and elfin; in fact, the whole group—church, ossuary and *calvaire*—possesses an eerie charm; much what you might expect from a people who saw the wee folk besporting themselves among dolmens and menhirs. The buildings have a mixture of the grim and fanciful that is truly Celtic.

I have not wished in this, that is a mere foreword, to give more than enough to explain the plates that follow. Those plates are nearly self-explanatory. They have been collected all over France, mostly from the byways, and are, I think, comprehensively illustrative of the little churches of France. In adapting them to present-day work it should be remembered that they are essentially vaulted buildings, built of honest stone honestly laid, and that the ornament is honestly a part of the building, not something plastered on.

WEST FRONT, Villers-St. Paul, *near Paris*

ROMANESQUE

PLATE I

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER DETAIL, Louvres, *near Paris*

ROMANESQUE

PLATE II

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER DETAIL, Cramoisy, *near Paris*

ROMANESQUE

PLATE III

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END, Cuise-la-Motte, *near Paris*

ROMANESQUE

PLATE IV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WINDOW AND CORNICE, EAST END, Cuise-la-Motte, *near Paris*

ROMANESQUE

PLATE V

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER DETAIL, Nesles-la-Vallée, *near Paris*

ROMANESQUE

PLATE VI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

Mareil, *near Paris*

ROMANESQUE, NEARLY TRANSITIONAL

PLATE VII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Lavoûte-sur-Loire, *near Le Puy-en-Velay*

AUVERGNESE ROMANESQUE

PLATE VIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Lardeyrol, *near Le Puy-en-Velay*

AUVERGNESE ROMANESQUE

PLATE IX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

ENTRANCE PORCH, St. Pierre Eynac, *near Le Puy-en-Velay*

AUVERGNESE ROMANESQUE

PLATE X

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORTAL, St. Martha at Tarascon, *Provence*

ROMANESQUE

PLATE XI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORCH, Thor, *Provence*

ROMANESQUE

PLATE XII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH OF ST. MICHEL, Lescure, *near Albi*

ROMANESQUE

PLATE XIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

Cazaux, *near Luchon, Hautes-Pyrénées*

PRIMITIVE ROMANESQUE

PLATE XIV

PACIFIC SCHOOL OF RELIGION
THEOLOGICAL SEMINARY
LIBRARY

WEST FRONT, St. Aventin, *near Luchon, Hautes-Pyrénées*

PRIMITIVE ROMANESQUE

PLATE XV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END, St. Aventin, *near Luchon, Hautes-Pyrénées*

PRIMITIVE ROMANESQUE

PLATE XVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END, Vielle Aure, *near Arreaux, Hautes-Pyrénées*

PRIMITIVE ROMANESQUE

PLATE XVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END, Moirax, *near Agen, Lot et Garonne*

ROMANESQUE

PLATE XVIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GREAT WEST TOWER, Aubiac, *near Agen, Lot et Garonne*

ROMANESQUE

PLATE XIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Layrac, *near Agen, Lot et Garonne*

ROMANESQUE

PLATE XX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORTAL, Layrac, *near Agen, Lot et Garonne*

ROMANESQUE

PLATE XXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Pommeric, *near Valence, Lot et Garonne*

ROMANESQUE

PLATE XXII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END, Pommeric, *near Valence, Lot et Garonne*

ROMANESQUE

PLATE XXIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER, St. Maixant, *near Cadillac, Gironde*

ROMANESQUE

PLATE XXIV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

INTERIOR, Moirax, *near Valence, Lot et Garonne*

ROMANESQUE

PLATE XXV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GREAT CENTRAL TOWER, Duravel, *near Cahors, Lot*

PRIMITIVE ROMANESQUE

PLATE XXVI

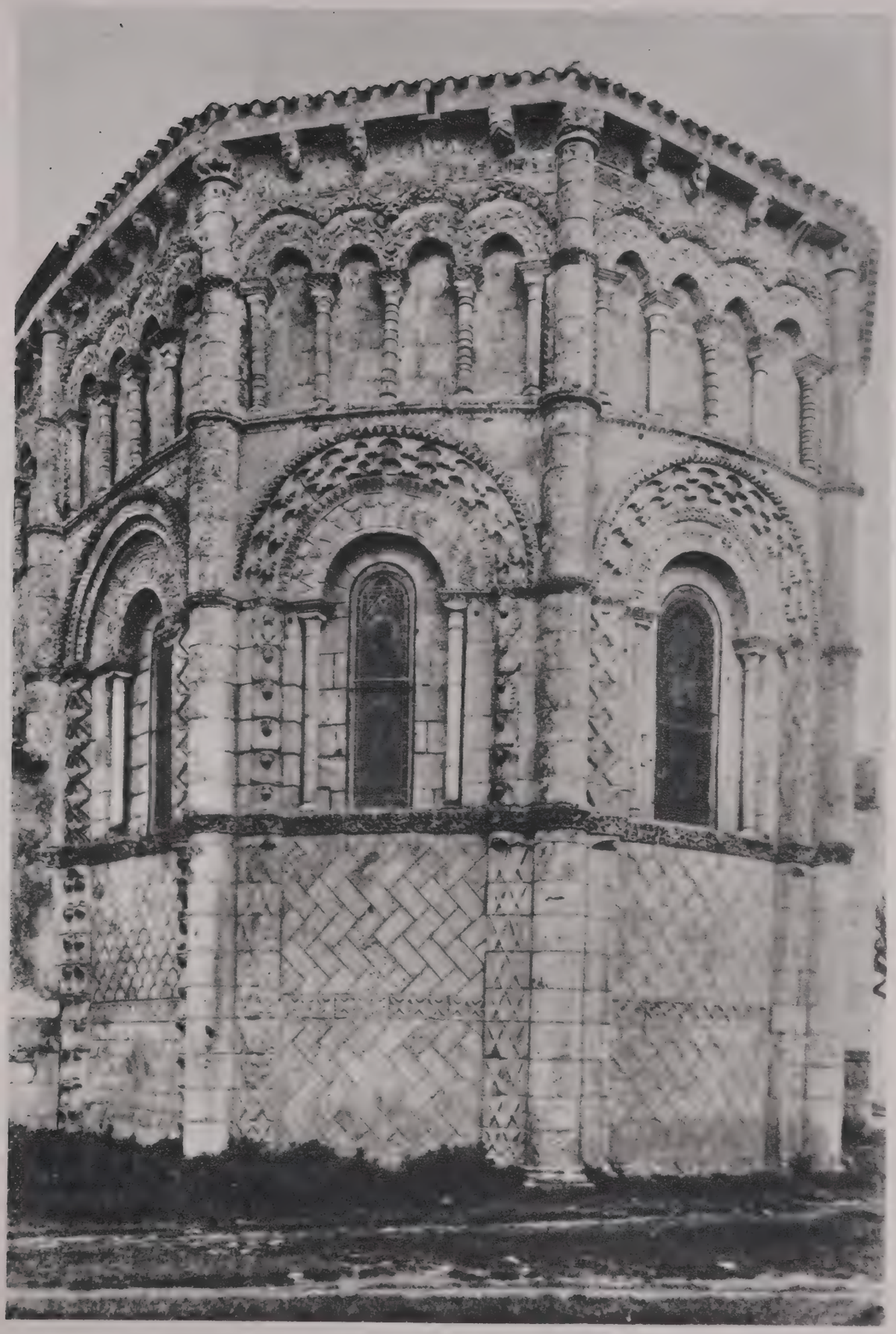
PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GREAT CENTRAL TOWER, Church, *vicinity of Saintes, Saintonges*

ROMANESQUE

PLATE XXVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY



EAST END, *near Pons, Saintonges*

ROMANESQUE

PLATE XXVIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

EAST END, Rioux, *near Saintes, Saintonges*

ROMANESQUE

PLATE XXIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST END, Rioux, *near Saintes, Saintonges*

ROMANESQUE

PLATE XXX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Avy, *near Pons, Saintonges*

ROMANESQUE

PLATE XXXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CENTRAL TOWER, Avy, *near Pons, Saintonges*

ROMANESQUE

PLATE XXXII

THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Church, *vicinity of Saintes, Saintonges*

ROMANESQUE

PLATE XXXIII

CENTRAL TOWER, of Plate XXXIII, *vicinity of Saintes, Saintonges*

ROMANESQUE

THE LIBRARY

SOUTH SIDE, of Plate XXXIII, *vicinity of Saintes, Saintonges*

ROMANESQUE

PLATE XXXV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

Church, *vicinity of Saintes, Saintonges*

ROMANESQUE

PLATE XXXVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

ENTRANCE PORTAL AND DETAILS, of Plate XXXVI, *vicinity of Saintes, Saintonges*

ROMANESQUE

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CAPITAL DETAILS, Fléac, *near Angouleme*

ROMANESQUE

CAPITAL DETAILS, Church, *vicinity of Saintes* (See XXXVII)

ROMANESQUE

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END AND SIDE, Church, *vicinity of Saintes, Saintonges*

ROMANESQUE

PLATE XXXIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST END, Church, *vicinity of Saintes, Saintonges* (See XXXIX)

ROMANESQUE

PLATE XL

THE LIBRARY

ENTRANCE PORTAL AND DETAILS, Cérons, *near Cadillac*

ROMANESQUE

PLATE XLI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

ENTRANCE PORTALS AND DETAILS, Beron, *near Pons*

ROMANESQUE

PLATE XLII

LUTHERAN THEOLOGICAL SEMINARY LIBRARY

GREAT CENTRAL TOWER AND TRANSEPTS, Monsempron, *Lot*

ROMANESQUE

PLATE XLIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GREAT CENTRAL TOWER, Church, *vicinity of Saintes*

ROMANESQUE

PLATE XLIV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

PORCH DETAIL, Nogent, *near Paris*

GOTHIC

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

PLATE XLV

WEST FRONT, Nogent, *near Paris*

GOTHIC

MINARY

PLATE XLVI

AMBULATORY WINDOWS, Gonesse, *near Paris*

PRIMITIVE GOTHIC

PLATE XLVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORTAL DETAIL, St. Vaast-les-Mello, *near Paris*

PRIMITIVE GOTHIC

PLATE XLVIII

THEOLOG SEMINARY

WEST FRONT, St. Vaast-les-Mello, *near Paris*

PRIMITIVE GOTHIC

PLATE XLIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER DETAIL, Mogneville, *near Paris*

PRIMITIVE GOTHIC

PLATE I.

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GREAT WEST TOWER, Croutoy, *near Compiègne*

PRIMITIVE GOTHIC

PLATE LI

THE LIBRARY

SOUTH SIDE, Angicourt, *near Paris*

GOTHIC

PLATE LII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
LIBRARY

SOUTH SIDE, Ully-St. George, *near Paris*

GOTHIC

PLATE LIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORCH, Ully-St. George, *near Paris*

GOTHIC

PLATE LIV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORTAL, Couloisy, *near Compiègne*

PRIMITIVE GOTHIC

PLATE LV

SOUTH TRANSEPT, Mello, *near Paris*

ROMANESQUE AND GOTHIC

PLATE LVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORCH, Mello, *near Paris*

PRIMITIVE GOTHIC

PLATE LVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

Auvers-sur-Oise, *near Paris*

GOTHIC

THEOLOGICAL SEMINARY

EAST END, Auvers-sur-Oise, *near Paris*

GOTHIC

PLATE LIX

WEST PORTAL AND GREAT ROSE, Auvers-sur-Oise, *near Paris*

GOTHIC

PLATE LX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CENTRAL TOWER, Herblay-sur-Seine, *near Paris*

GOTHIC

PLATE LXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Ronquerolles, *near Paris*

GOTHIC

PLATE LXII

PACIFIC SCHOOL OF RELIGION
THEOLOGICAL SEMINARY
LIBRARY

WEST PORCH, Ronquerolles, *near Paris*

GOTHIC

PLATE LXIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GATEWAY, Cergy, *near Paris*

GOTHIC

PLATE LXIV

PA LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Cergy, *near Paris*

GOTHIC

PLATE LXV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
LIBRARY

SOUTH PORTAL, Montataire, *near Paris*

GOTHIC

PLATE LXVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

EAST END, Ezanville, *near Paris*

GOTHIC

PLATE LXVII

WEST PORTAL AND GREAT ROSE, Church of St. Martin, Mello, *near Paris*

GOTHIC

PLATE LXVIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

INTERIOR, Auvers-sur-Oise, *near Paris*

GOTHIC

PLATE LXIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
LIBRARY

TOWER, Venette, *near Compiègne*

GOTHIC

PLATE LXX

LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER AND WEST FRONT, Goussainville, *near Paris*

FLAMBOYANT GOTHIC

PLATE LXXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORTAL, Louvre, *near Paris*

FLAMBOYANT GOTHIC

PLATE LXXII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORTAL, Ully-St. George, *near Paris*

FLAMBOYANT GOTHIC

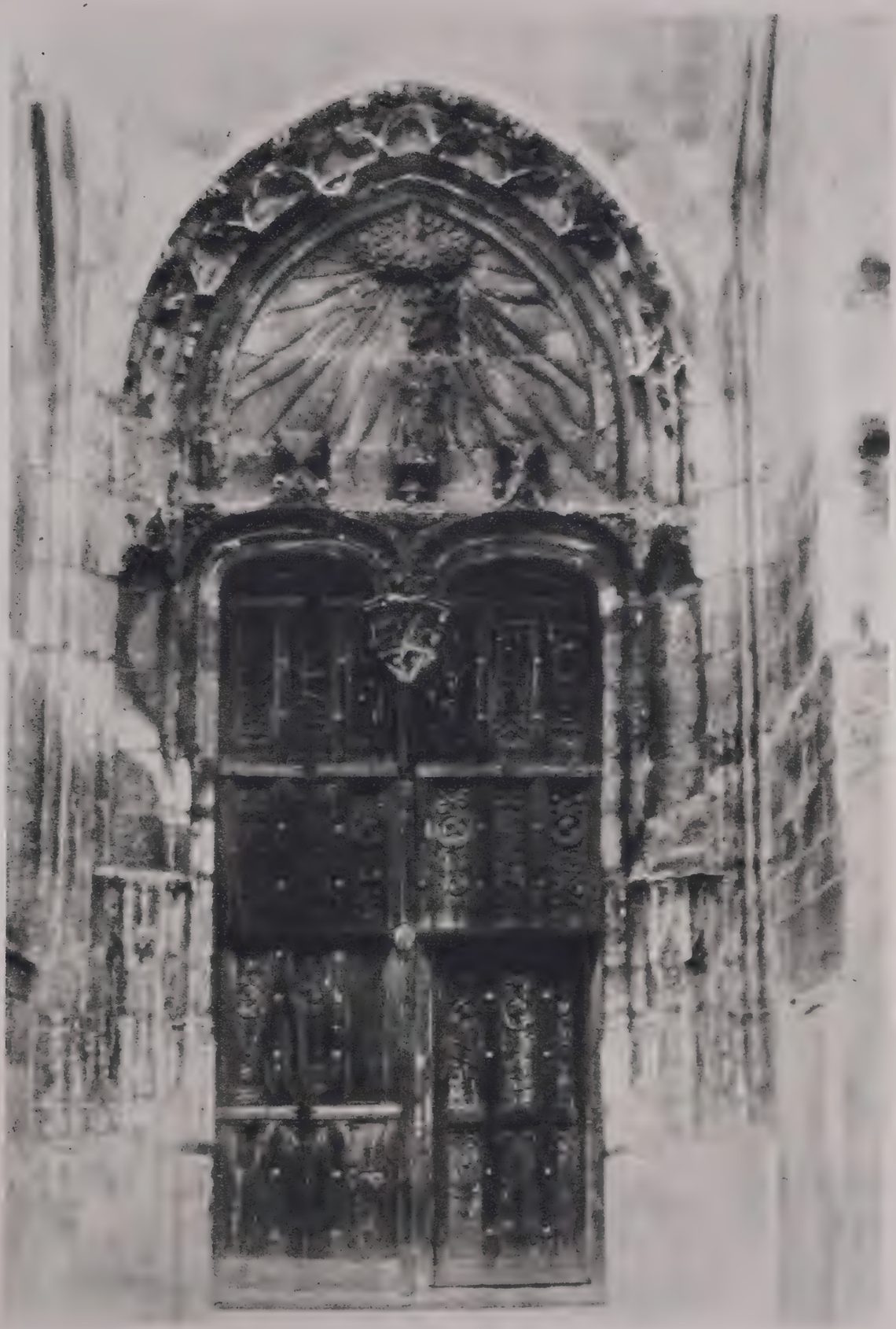
PLATE LXXIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORTAL, Bessancourt, *near Paris*

FLAMBOYANT GOTHIC

PLATE LXXIV



SOUTH PORTAL, Triel, *near Paris*

FLAMBOYANT GOTHIC

PLATE LXXV

PA... THEOL...

STREET BENEATH CHOIR, Triel, *near Paris*

RENAISSANCE

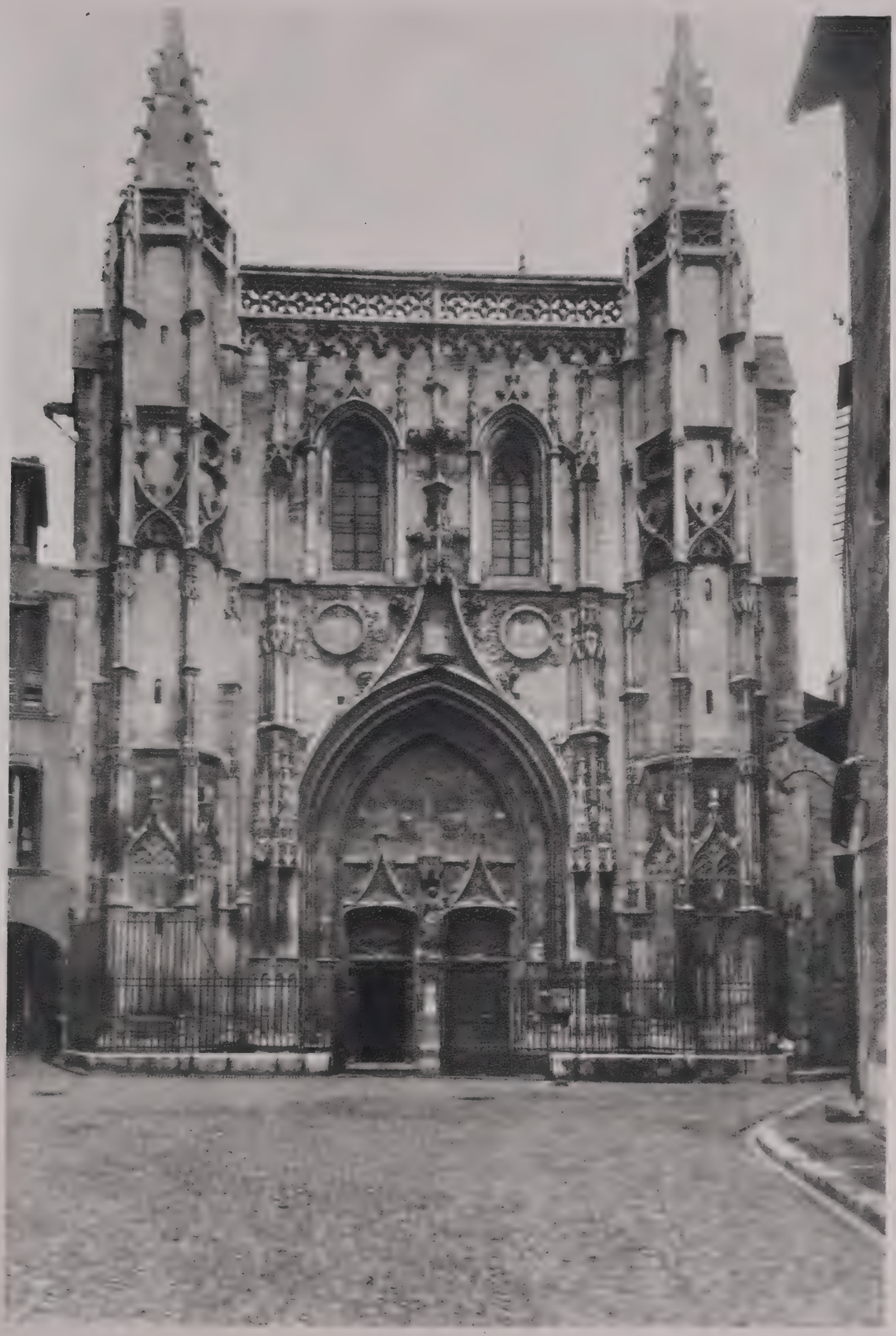
PLATE LXXVI

WEST FRONT, Pont Aubert, *near Vezelay*

BURGUNDIAN GOTHIC

PLATE LXXVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY



WEST FRONT, Church of St. Pierre, *Avignon*

PROVENÇAL FLAMBOYANT GOTHIC

PLATE LXXVIII

THEOL[illegible]MINARY

TOWER, *Avignon*

PROVENÇAL GOTHIC

PLATE LXXIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

TOWER, Church of St. Symphoriem, *Avignon*

PROVENÇAL GOTHIC

PLATE LXXX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH SIDE, Mont-Javet, *near Avignon*

GOTHIC

PLATE LXXXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

FORTIFIED EAST END, St. Andiol, *near Caraillon*

GOTHIC

PLATE LXXXII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

TOWER, Ste. Marthe, *Tarascon*

PROVENÇAL FLAMBOYANT GOTHIC

PLATE LXXXIII

TOWER, Langon, *Gironde*

PRIMITIVE GOTHIC

PLATE LXXXIV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

St. Macaire, *Gironde*

GOTHIC

PLATE LXXXV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

TOWER, Church of St. Hillaire, *Agen*

FLAMBOYANT GOTHIC

PLATE LXXXVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

WEST PORTAL, Church of St. Hillaire, *Agen*

FLAMBOYANT GOTHIC

PLATE LXXXVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

Goudourville, *near Valence*

GOTHIC

PLATE LXXXVIII

TOWER DETAIL, Puy l'Evêque, *Lot*

GOTHIC

PLATE LXXXIX

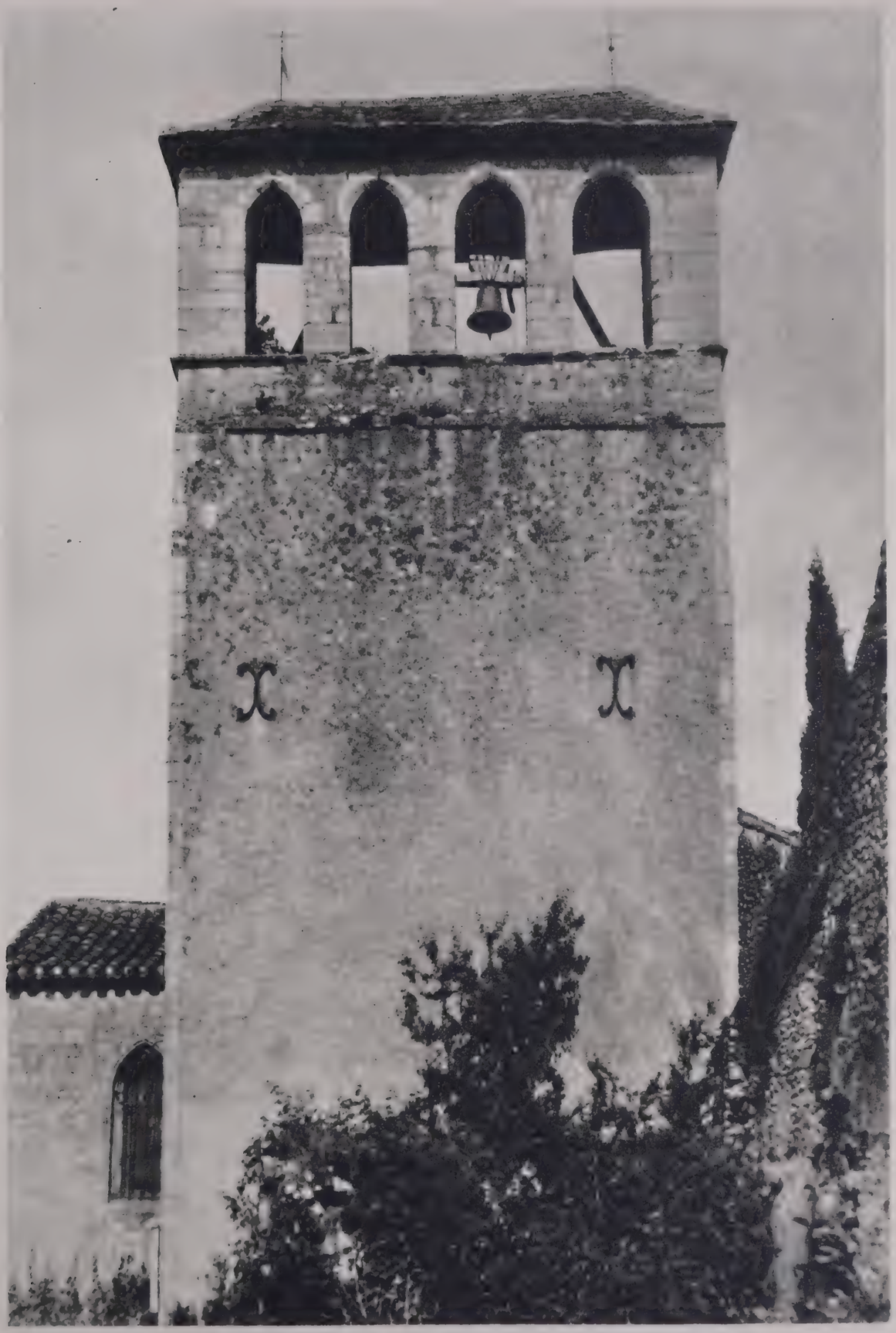
PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

WEST FRONT, Puy l'Evêque, *Lot*

GOTHIC

PLATE XC

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY



BELFRY, Anglare-Juillac, *Lot*

GOTHIC

PLATE XCI

THE LIBRARY

WEST FRONT, Castlefranc, *Lot*

GOTHIC

PLATE XCII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

EAST END, Vigan, *Lot et Garonne*

GOTHIC

PLATE XCIII

PACIFIC
THEOLOGICAL SEMINARY
THE LIBRARY

Figeac, *Lot et Garonne*

GOTHIC

PLATE XCIV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

FORTIFIED CHURCH, Rudell, *Lot et Garonne*

GOTHIC

PLATE XCV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORTAL, Fléac-sur-Seugne, *near Pons, Saintonges*

FLAMBOYANT GOTHIC

PLATE XCVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST FRONT, Fléac-sur-Seugne, *near Pons, Saintonges*

FLAMBOYANT GOTHIC

PLATE XCVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
LIBRARY

TOWER WITH RENAISSANCE CUPOLA, Fléac-sur-Seugne, *near Pons, Saintonges*

FLAMBOYANT GOTHIC AND RENAISSANCE

PLATE XCVIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

Mongre, *near Saintes, Saintonges*

GOTHIC

PLATE XCIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
LIBRARY

TOWER AND TRANSEPT, Pontorson, *near Mont St. Michel*

GOTHIC

PLATE C

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH AT PLONHARNEL, *near Carnac, Morbihan, Brittany*

PLATE CI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH SIDE, Rosporden, *Finistère, Brittany*

GOTHIC

PLATE CII

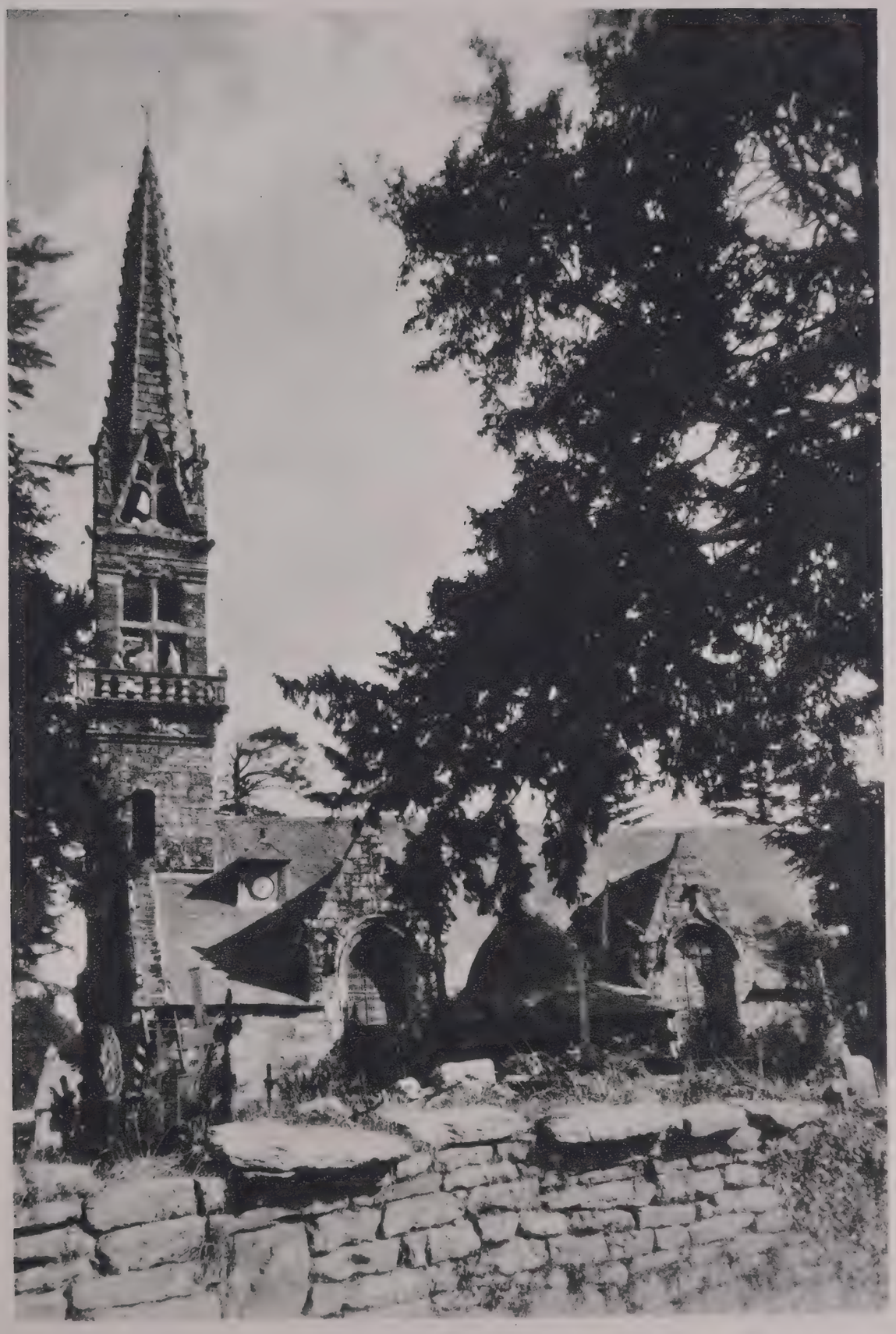
PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORCH, Rosporden, *Finistère, Brittany*

GOTHIC

PLATE CIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY



SOUTH SIDE, Church at Trégourez, *Finistère, Brittany*

PLATE CIV

SOUTH SIDE, Church at Trégourez, *Finistère, Brittany*

PLATE CV

LUTHERAN
SEMINARY
LIBRARY

WEST FRONT, Church at Huelgoat, *Finistère, Brittany*

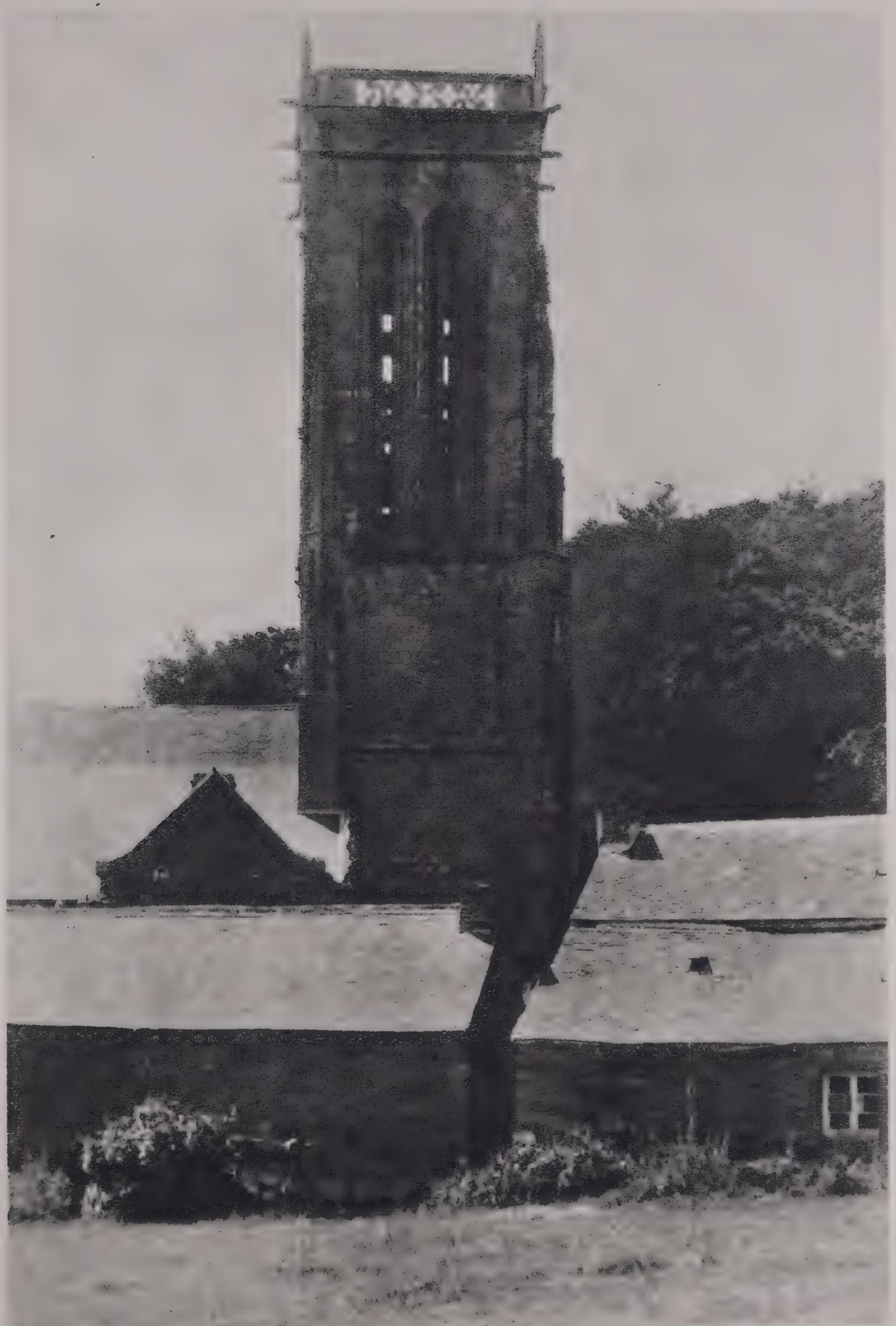
PLATE CVI

THEOLOGICAL SEMINARY
THE LIBRARY

SOUTH PORCH, Church at Lannédern, *Finistère, Brittany*

PLATE CVII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY



GREAT TOWER, St. Herbot, *Finistère, Brittany*

GOTHIC

PLATE CVIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

OSSIARE, Church at Penmarch, *Finistère, Brittany*

PLATE CIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
LIBRARY

DORMER, Church at Loqueffret, *Finistère, Brittany*

PLATE CX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

CHURCH AT ST. FIACRE, *near Faouët, Morbihan*

PLATE CXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH AT PENMARCH, *Finistère, Brittany*

PLATE CXII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH AT TOURCH, *Finistère, Brittany*

PLATE CXIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY

TOWER AND EAST END, Assier, *Lot*

RENAISSANCE

PLATE CXIV

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

DOORWAY AND WINDOW, Assier, *Lot*

RENAISSANCE

PLATE CXV

WEST END, Barsac, *Gironde*

RENAISSANCE

PLATE CXVI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST END, Verdelais, *Gironde*

RENAISSANCE

PLATE CXVII

LUTHERAN
SEMINARY

DOORWAY, Vitry, *near Compiègne*

RENAISSANCE

PLATE CXVIII

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH, *vicinity of Compiègne*

RENAISSANCE

PLATE CXIX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

GATEWAY, Cergy, *near Paris*

RENAISSANCE

PLATE CXX

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH, Mareuil-les-Meaux, *near Paris*

RENAISSANCE

PLATE CXXI

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

WEST PORTAL, Othis, *near Paris*

RENAISSANCE

PLATE CXXII

LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

CHURCH, Attichy, *near Compiègne*

RENAISSANCE

PLATE CXXIII

PACIFIC LUTHERAN
THEOL... SEMINARY

CHURCH, Pontoise

RENAISSANCE

PLATE CXXIV

NORTH PORCH AND TOWER, Lescure, *near Albi*

PLATE CXXV

PACIFIC LUTHERAN
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